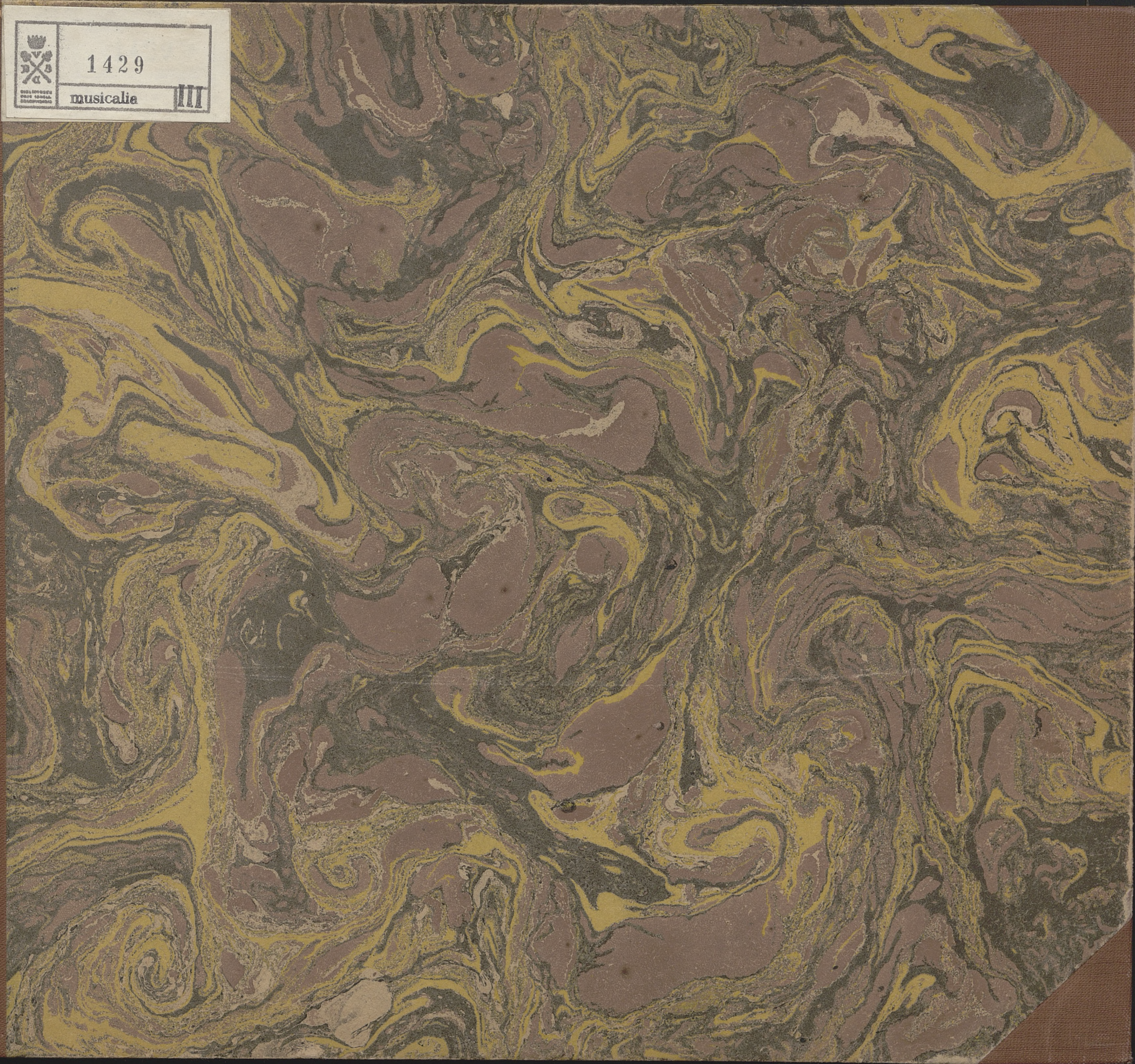
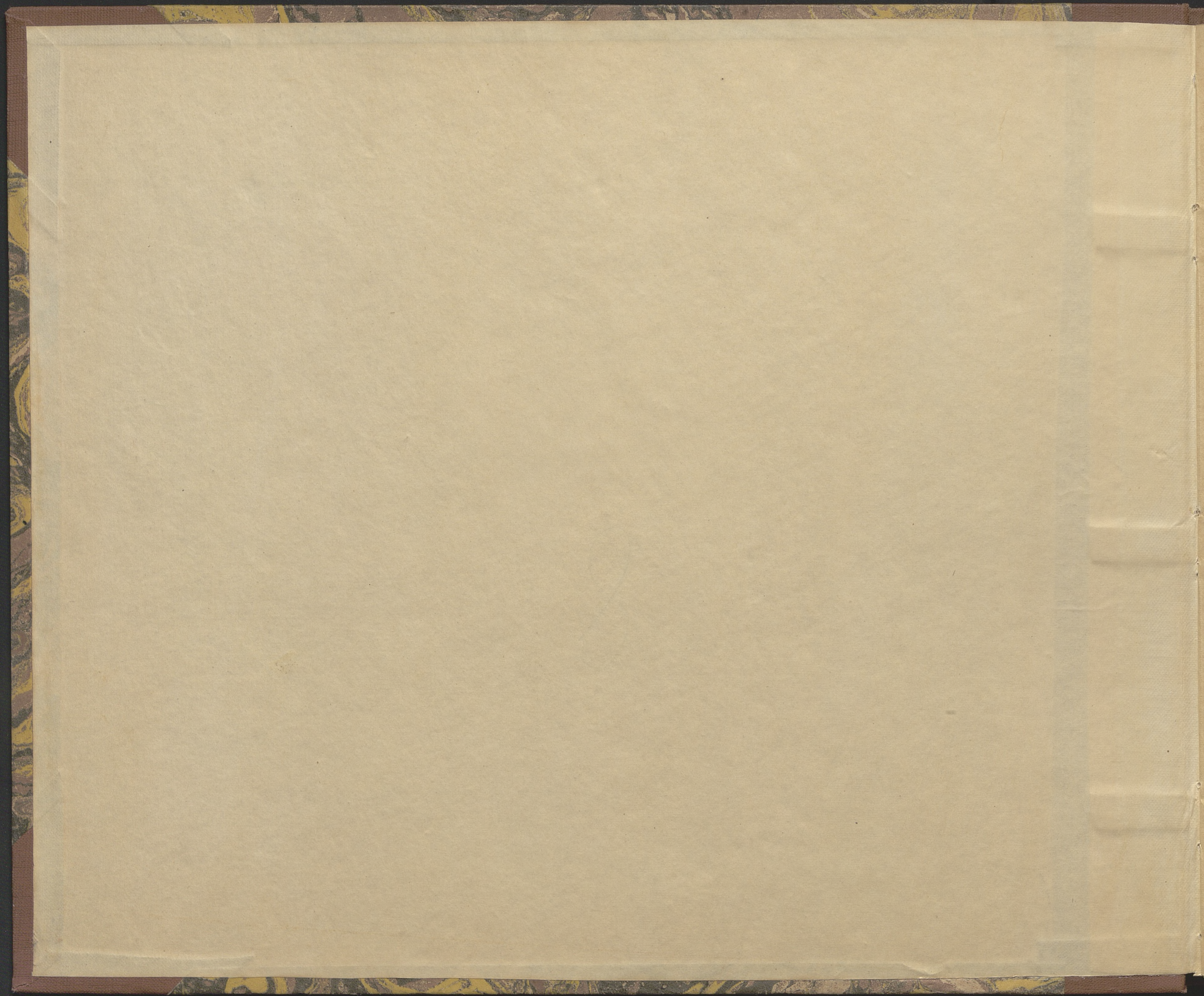


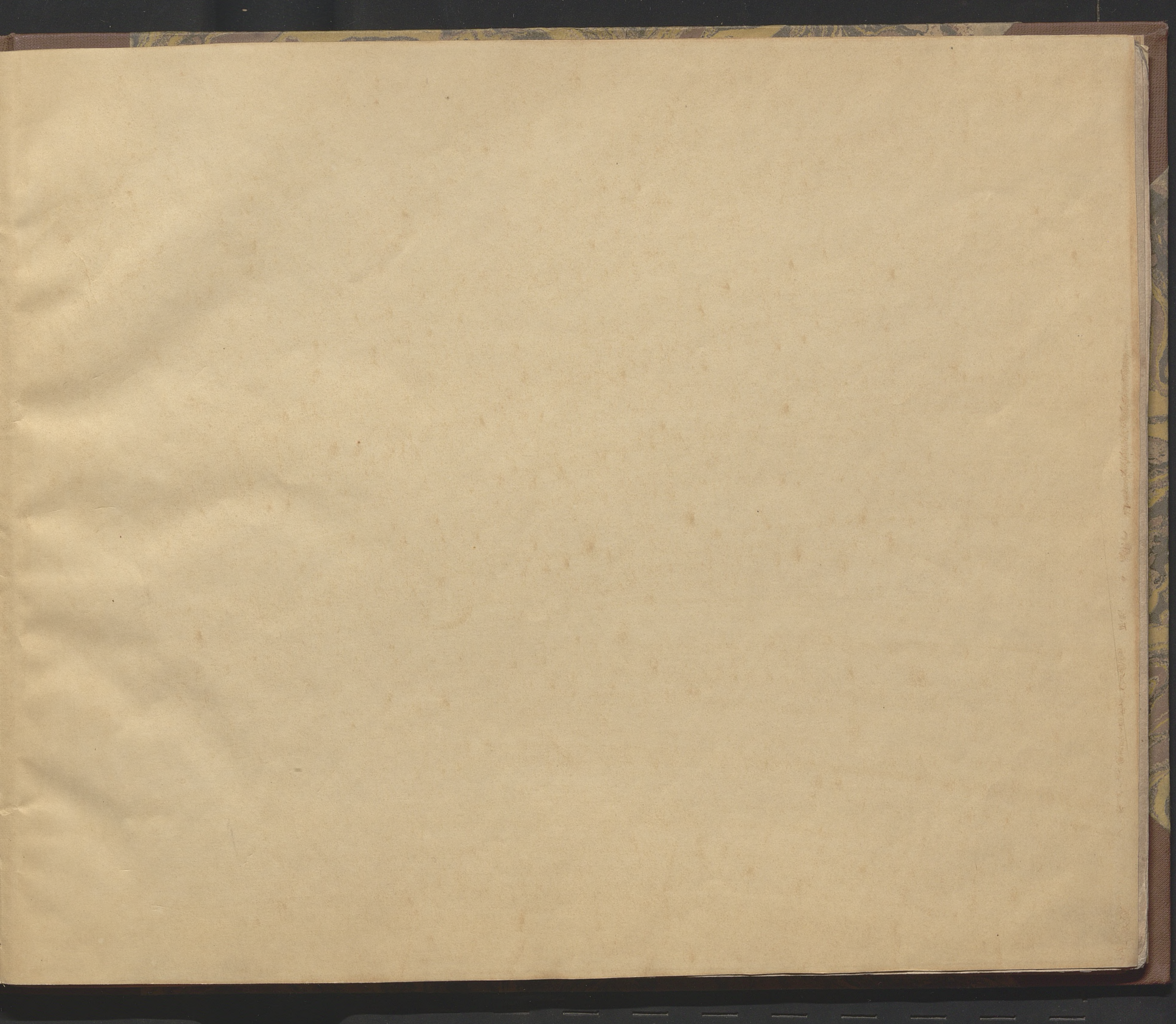


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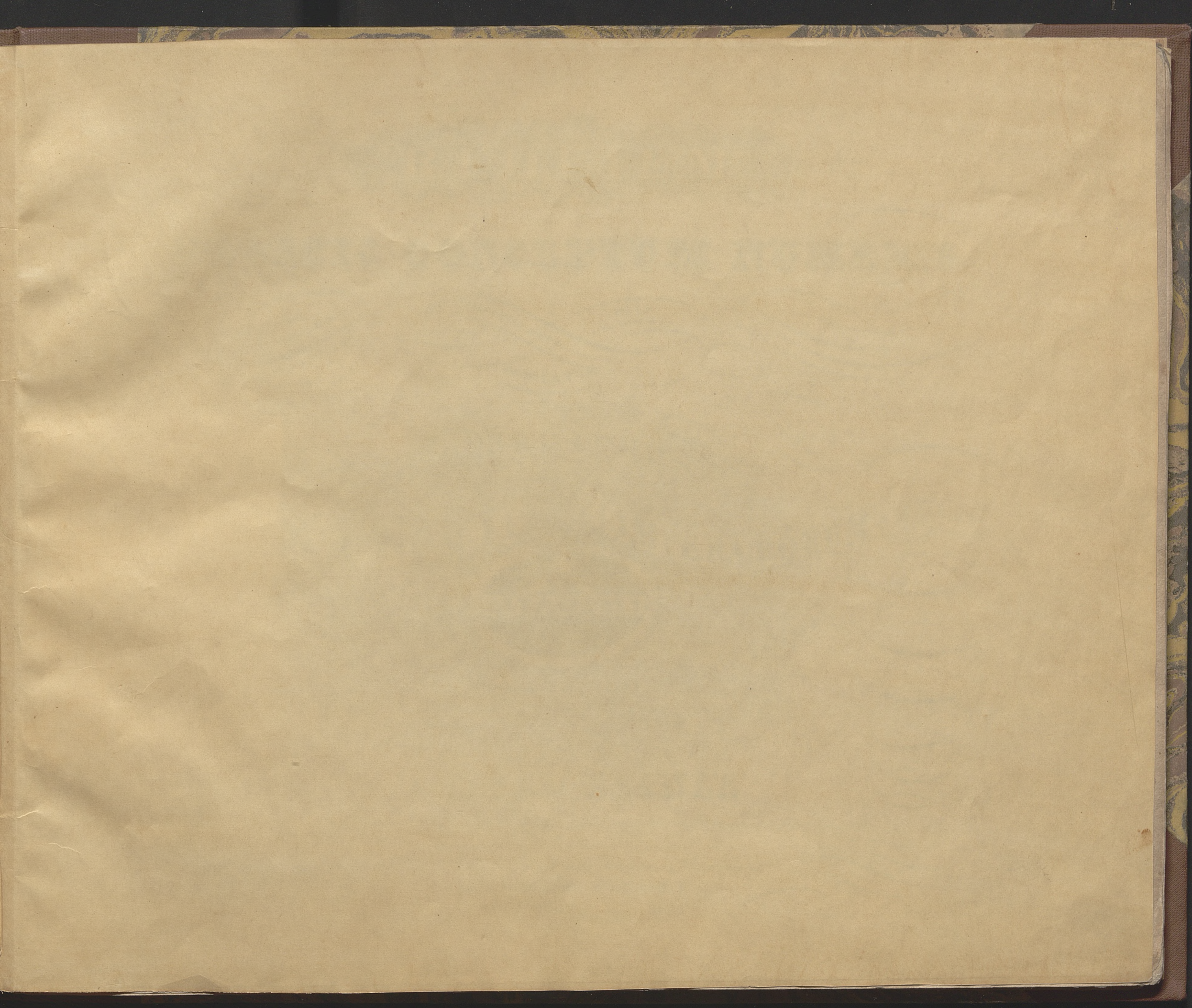
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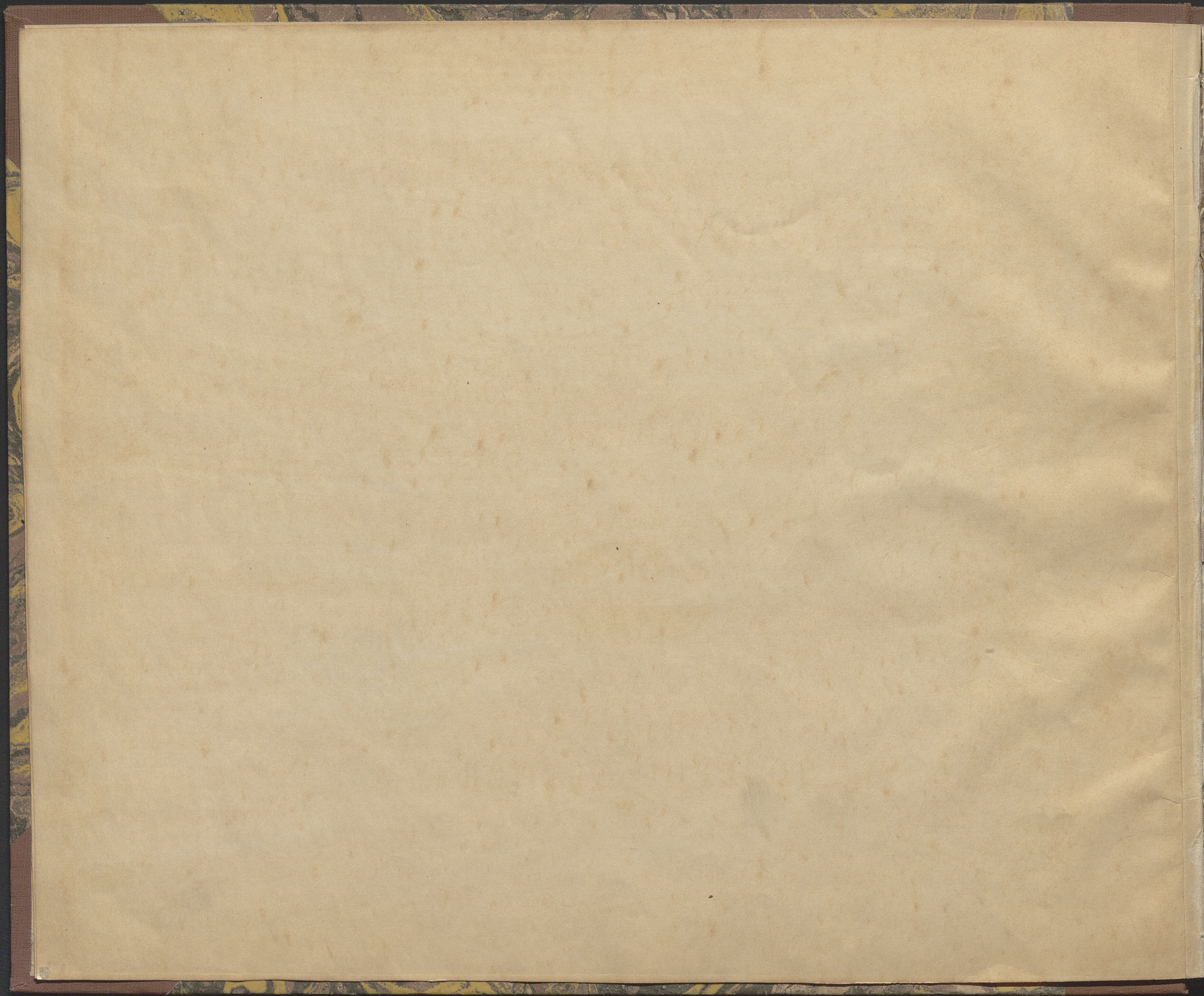












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REQUIEM

MUSICIS CONCEPTUM NUMERIS

ac Piissimis

Votis

DEDICATUM

Manibus

MAXIMI

IMPERATORUM

ALEXANDRI I.

Auctoratoris Cuius Imperii Rossiaci et Regis Poloniae

Clementissimae

JOSEPHO ELSNER

Professore Musicae in Universitate Regio Varsaviensi et Rectore Conservatorii musici

Cantatum in Ecclesia Confessionis Augustanae Varsaviensi
Dirigente chorum D. CAWUREK

Varsaviae

apud A. Brzezina

Brzezina sculp.

1429

III



11061934/35

Adagio

REQUIEM

VIOLONCELLO
I°
con FAGOTTO

VIOLONCELLO
II°
con FAGOTTO

BASSI.

Re... quem e ter... nam do... na e Do... mi... ne Re... quem e ter... nam dona ti Do mi

Re... quem e ter... nam do... na e Do... mi... ne Re... quem e ter... nam dona ti Do mi

Re... quem e ter... nam do... na e Do mi... ne Re... quem e ter... nam do na e Do mi

ne do... na e i Do mi... ne et lux per... pe... tua et lux per... pe... tua lu... ce at e i lu... ce at e

ne do... na e i Do mi... ne et lux per... pe... tua et lux per... pe... tua lu... ce at e i lu... ce at e

ne do... na e i Do mi... ne, et lux per... pe... tua et lux per... pe... tua lu... ce at e i lu... ce at e

colla voce

i Te dect hy mnus Deus in Si...on et Ti bi redde...tur vo...tum in Je...ru...sa...lem e...cau di ora...ti...onem me...

i Te de...cet hy mnus Deus in Sion et Ti bi redde...tur vo...tum in Je...ru...sa...lem e...cau di ora ti...onem me...

i Te de cet hy mnus Deus in Sion et Ti bi red...detur votum in Je...ru...sa...lem e...cau di ora...ti...onem

am ad Te omnis ca ro ad te om...nis ca ro ve ni...et Re quiem e ternam do na ti Do...mi

am ad te omnis ca...ro ad te om...nis ca ro ve ni...et Re qui...em e...ter nam do...na e...i e...i Do...mi

me am ad te omnis ca ro ad te om...nis ca ro ve ni et Re qui...em e...ter nam do...na ti Do...mi

ne et lux perpe tu a luce at e...i Kyrie elei son elei son elei son Chri
ne et lux perpe tu a luce at e...i Kyrie elei son elei son elei son Chri
ne et lux perpe tu a lu ce at e...i Kyrie elei son elei son Kyrie elei Chri

ste e lei son elei son elei son Kyrie elei son Kyrie elei son Kyrie elei son
ste e lei son e lei son e lei son Kyrie elei son Kyrie elei son Kyrie elei son
ste e lei son elei son elei son Kyrie elei son Kyrie elei son elei son elei son

REQUIEM

Adagio 19. 31. *p* II. 8

Tromb. 2 19. 31. II. 8

Corn in F 19. 31. II. 8

Clare in C 19. 31. II. 8

Sympani 19. 31. II. 8

Allargo moderato.

Dies Irae

Dies irae die...es il...las solvet saclum in fa...vil...la Teste Da...vid cum sybil...la

Dies irae die...es il...las solvet saclum in fa...vil...la Teste Da...vid cum sybil...la

Dies irae die...es il...las solvet saclum in fa...vil...la Teste Da...vid cum sybil...la *Quantustremor*

*Violoncello
1^o con
Fagotto.*

*Violoncello
2^o con
Fagotto.*

Tromboni 2.

Corn in F.

Clarinet in C.

*Tympani in
C. C. G.*

Basso

f *ff* *dolce* *sotto voce*

Quantus tremor est fu... tu rus Quando iudex est ventu... rus, cuncta stricte disci... surus,

f *ff* *p*

Quantus tremor est fu... tu rus Quando iudex est ventu... rus cuncta stricte disci... surus Tu... ba mi... rum spargens oc...

f *ff* *p*

Quantus tremor est fu... tu rus Quando iudex est ventu... rus, cuncta stricte di... scu... surus, Perse...

Empty musical staves for piano accompaniment.

dolce

Empty musical staves for piano accompaniment.

pulchra perse pulchra regi... crum loget omnis ante Thro num. Mors stupebit et na... tura Cum re... surget cre... a... tu... ra

nam perse pulchra regi crum loget omnis ante Thro... num Mors stupebit et na... tu... ra Cum re... surget cre... a... tu... ra

pulchra Perse... pul chra re... gi crum loget omnis ante Thro... num Mors stupebit et na... tu... ra Cum re... sur... get cre... a... tu... ra

The first system of the musical score consists of five staves. The top three staves contain vocal parts with Latin lyrics written below them. The lyrics are: "pulchra perse pulchra regi... crum loget omnis ante Thro num. Mors stupebit et na... tura Cum re... surget cre... a... tu... ra". The bottom two staves contain instrumental accompaniment. The music is written in a historical style with various note values and rests.

The second system of the musical score continues the composition. It consists of five staves. The top three staves are mostly empty, indicating that the vocal parts have finished or are resting. The bottom two staves contain instrumental accompaniment, continuing the musical texture from the first system. The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo) and *p* (piano).

p dolce

Ju. di... canti respon. sura. Liber scriptus profet... retur. In quo to... tum con... ti... ne. tur. Unde mundus judi... ce. tur. Iudex ergo cum se... debet. Quid quid

Ju. di... canti respon. sura Liber scriptus profet... retur. In quo totum conti... netur. Unde mundus judi... ce. tur. Iudex ergo cum se...

Ju... di... canti respon. sura Liber scriptus profet... retur. In quo totum conti. netur. Unde mundus judi. ce. tur. Iudex ergo cum se...

p

la... tet, a... pa... re... bit. Nil in ultum rema ne bit quid sum miser tunc dictu. rus quum patrum roga... tu... rus Cum vix justus sit se... curus, Rex tremenda

debet. Quid quid latet a. pa... rebet Nil in ultum rema ne bit quid sum miser tunc dicturus quum patrum ro... ga... tu. rus Cum vix ju... stus sit se... cu. rus Rex tremenda

debet Quid quid la tel a. pa... rebet Nil in ultum rema ne bit, quid sum miser tunc dic, tu... rus quem patrum ro. ga... tius Cum vix justus sit se... cu. rus Rex tre men dae

pp *ppp* *ff*

P *ff*

Ma je sta tis qui salvandos salvas gratis salva me fons pie ta tis *Re cor dare Je su pie quod sum causa tu ae* *pregando*

Ma je sta tis qui salvandos salvas gratis salva me fons pie ta tis *Re cor dare Je su pie quod sum causa tu ae* *pregando*

Ma je sta tis qui salvandos salvas gratis salva me fons pie ta tis *Re cor dare Je su pie quod sum causa tu ae vi ae ne me* *P*

Empty musical staves for instrumental accompaniment.

vi. tae. ne me perdas illa die. quare nos me sedisti lassus. Redemi sti crucem passus tantus labor non sit cassus. Iuste iudex ultio o. nis. donum.

vi. tae. ne me perdas illa die. quare nos me sedisti lassus. Redemi sti crucem passus tantus labor non sit cassus. Iuste ju dex ultio nis. donum.

per. das il. la di. e quare nos me sedisti lassus. Redemi sti crucem passus tantus labor non sit cassus. Iuste iudex ultio o. nis. donum. fac remissi.

p

p

f

p

p

Handwritten musical score for three voices (Soprano, Alto, and Tenor/Bass). The lyrics are in Latin, and the music is written in a single system across three staves. The lyrics are: *fac remissi o...nis ante diem ra ti. o...nis in ge mi scotamquam reus, culpa ru bet vultus me us suppli canti parce De us suppli can ti parce*

Handwritten musical score for three voices (Soprano, Alto, and Tenor/Bass). The lyrics are in Latin, and the music is written in a single system across three staves. The lyrics are: *o...nis ante di...em ra...ti...o...nis, in ge mi scotamquam reus, culpa ru bet vultus me us suppli canti parce De us suppli can ti par...ce*

Handwritten musical score for three voices (Soprano, Alto, and Tenor/Bass). The lyrics are in Latin, and the music is written in a single system across three staves. The lyrics are: *o...nis ante di...em ra...ti...o...nis, in ge mi scotamquam reus, culpa ru bet vultus me us suppli canti parce De us suppli can ti par...ce*

sotto voce dolce

De. us Qui Mari am ab. sol. vi. sti et la tro. nem e. xau. di. sti mihi quo que spem de. di. sti pre. ces meae non sunt

De. us Qui Ma ri am ab sol. vi. sti et la tro. nem e. xau. di. sti mihi quo que spem de. di. sti preces meae non sunt

De. us Qui Mari am ab sol. vi. sti et la tro. nem e. xau. di. sti mihi quo que spem de. di. sti preces meae non sunt digna sed tu

Empty musical staves for piano accompaniment, consisting of three systems of two staves each (treble and bass clef).

f
di gnae Sed tu bonus fac benigne Ne perenni cremeri gne inter o ves locum presta, et ab hac dis mese quetra statu ens in par te dea
ff
di gnae Sed tu bonus fac benigne Ne perenni cremeri gne inter o ves lo cum presta, et ab hac dis mese sequestra statu ens in par te dea
di gnae tu be ni gne Ne pe renni cre meri gne inter o ves locum presta, et ab hac dis mese quetra statu ens in par te dea
f

f

ff

Handwritten musical score for "Confutatio male dictis" by J. Haydn. The score is written on ten staves. The first three staves contain vocal parts with lyrics in Latin. The remaining seven staves contain instrumental parts. The music is in G major and 3/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like "ff" and "p".

Handwritten musical score on page 17, featuring three systems of staves. The first system includes vocal parts with Latin lyrics and a piano accompaniment. The second system continues the vocal parts, and the third system shows the piano accompaniment. The lyrics are: *supplex et ac...lis Cor contritum quasi...nis Gere curam mei fi...nis*. The notation includes various musical symbols such as notes, rests, and bar lines.

supplex et ac...lis Cor contritum quasi...nis Gere curam mei fi...nis

supplex et ac...lis Cor contritum quasi...nis Gere curam mei fi...nis

supplex et ac...lis Cor contritum quasi...nis Gere curam mei fi...nis

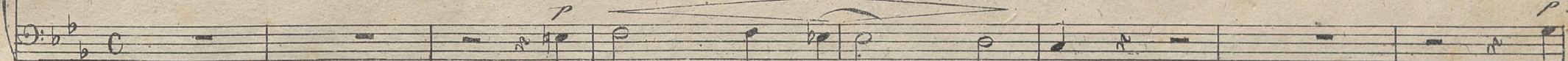
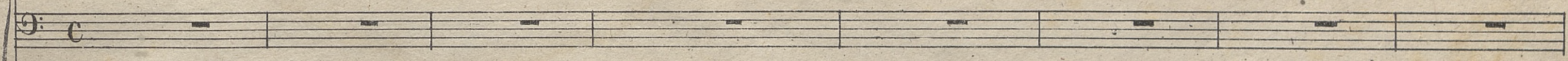
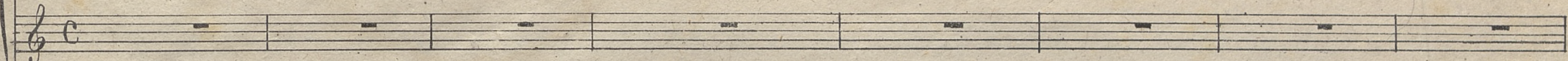
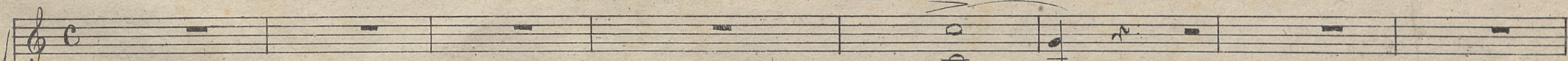
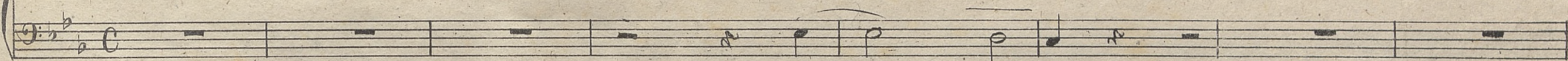
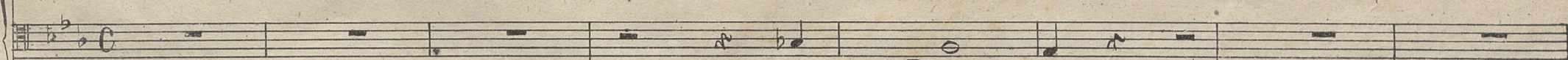
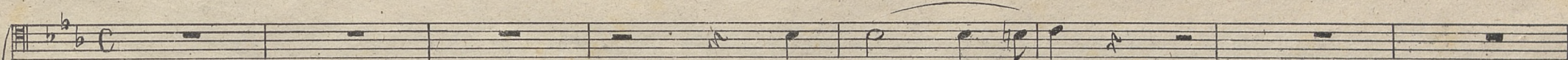
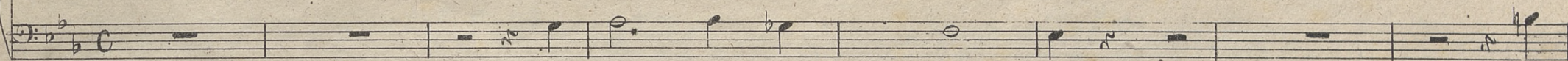
*Andante.**P**P*

Lacrimosa dies illa, qua resurget ex fa villa, ju di condus homo re us, Lacrimosa dies illa, quare sur get

P

Lacrimosa dies illa, qua resurget ex fa villa, ju di condus homo re us, Lacrimosa dies illa, qua resur get

Lacrimosa dies illa, qua resurget ex fa villa ju di condus homo re us, Lacrimosa dies il la, quare



dolce.

ca fa villa ju di candu shomore... usluic er go parce De... us pie Je su Do... mi... ne

ca fa villa ju di candu shomore... usluic er go parce De... us pie Je su Do... mi... ne do na

sirget ca fa villa ju di candu shomore... usluic er go parce De... us pie Je su Do... mi... ne do na e...

do...na e... i Re... qui em do...na e... i Re... qui em A... men

i... i Re... quem do...na e... i Re... qui em A... men

i Re... qui em do...na e... i Re... qui em A... men

i Re... qui em do...na e... i Re... qui em A... men

p

This page contains a handwritten musical score for a vocal piece. It consists of five systems of staves. The first four systems each have a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The vocal staves contain lyrics in Portuguese, with some words in italics. The piano accompaniment staves feature various musical notations, including notes, rests, and dynamic markings like 'p' (piano). The fifth system also has a vocal staff and a piano accompaniment staff, with the piano part continuing the accompaniment. The paper is aged and shows some staining.

Andante con moto.

Andante con moto.

Domine
Do... mine Je... su Christe, Rex rex gloriæ ti... be... ra a... ni... mas o... mni um fi... de li... um

Violoncello I. con Fagotto
Do... mine Je... su Christe Rex rex gloriæ ti... be... ra a... ni... mas o... mni um fi... de li... um

Violoncello II. con Fagotto
Do... mine Je... su Christe Rex rex gloriæ ti... be... ra a... ni... mas o... mni um fi... de li... um

Tromboni 1. 2. 3.

Corni in Es.

Clarini C. Es. C. G.

Tympani

Bassi

Handwritten musical score for "Libera me" by Johann Sebastian Bach. The score is written on five staves. The first two staves are for vocal parts (Soprano and Alto), and the last three are for instrumental parts (Violin I, Violin II, and Cello/Double Bass). The music is in G major (one sharp) and 4/4 time. The lyrics are in Latin: "de... fume torum de poenis inferni et de profun. do ta... cu. li... be ra e as de o... re le." The score includes dynamic markings such as *f* (forte), *p* (piano), and *f* (forte). The page number "22" is written in the top right corner.

Handwritten musical score for three staves in G major, 3/4 time. The score includes a treble and bass staff with a grand staff bracket on the left, and a single treble staff on the right. The music features various note values, rests, and dynamic markings like 'f' and 'V'.

Handwritten musical score for three staves, likely for piano and violin. The score is written on aged, yellowed paper. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The music features various notes, rests, and dynamic markings such as 'ff', 'p', and 'f'. The notation is in a historical style, possibly 19th-century.

Ades.

o...nis ne absorbeat e as tartarus, ne cadant in ob...scu...rum, sed si qui fer san...ctus Mi cha el re pre sen...let

o...nis ne ab sorbeat e as tarlarus ne ca dant in ob...scu...rum, sed si qui fer san...ctus Mi...cha...el re pre sen...let

o...nis ne ab sorbeat e as tarlarus ne cadant in ob...scu...rum, sed si qui fer san...ctus Mi...cha...el re pre sen...let

Empty musical staves for piano accompaniment, including grand staff and single staves.

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) in G major (one sharp) and 4/4 time. The lyrics are in Latin. The first system contains the following lyrics:

e...as in lu...cem sanctam represen...tet e...as in lu...cem san...etiam quam olim Abraham quam o...lim pro...mi...vi...sti

The second system contains the following lyrics:

e...as in lu...cem sanctam represen...tet e...as in lu...cem san...etiam quam olim Abraham quam o...lim pro...mi...vi...sti

The third system contains the following lyrics:

e...as in lu...cem sanctam represen...tet e...as in lu...cem san...etiam quam olim Abraham quam o...lim pro...mi...vi...sti

The fourth system contains the following lyrics:

e...as in lu...cem sanctam represen...tet e...as in lu...cem san...etiam quam olim Abraham quam o...lim pro...mi...vi...sti

The fifth system contains the following lyrics:

e...as in lu...cem sanctam represen...tet e...as in lu...cem san...etiam quam olim Abraham quam o...lim pro...mi...vi...sti

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) in G major (one sharp) and 4/4 time. The second system contains the following lyrics:

e...as in lu...cem sanctam represen...tet e...as in lu...cem san...etiam quam olim Abraham quam o...lim pro...mi...vi...sti

The third system contains the following lyrics:

e...as in lu...cem sanctam represen...tet e...as in lu...cem san...etiam quam olim Abraham quam o...lim pro...mi...vi...sti

The fourth system contains the following lyrics:

e...as in lu...cem sanctam represen...tet e...as in lu...cem san...etiam quam olim Abraham quam o...lim pro...mi...vi...sti

The fifth system contains the following lyrics:

e...as in lu...cem sanctam represen...tet e...as in lu...cem san...etiam quam olim Abraham quam o...lim pro...mi...vi...sti

Handwritten musical score on page 25, featuring vocal staves with Latin lyrics and piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The lyrics are in Latin, likely a liturgical text, and are written in a cursive hand. The piano accompaniment includes a grand staff (treble and bass clefs) and a single bass staff. The music is characterized by flowing sixteenth and thirty-second note passages, particularly in the piano parts. The lyrics are: *sti quam olim Abraham promissi... sti et femini ejus et femini ejus.* The score is divided into three systems, each with a vocal staff and piano accompaniment. The first system has four staves, the second has three, and the third has four. The piano accompaniment is written in a grand staff (treble and bass clefs) and a single bass staff. The music is characterized by flowing sixteenth and thirty-second note passages, particularly in the piano parts. The lyrics are: *sti quam olim Abraham promissi... sti et femini ejus et femini ejus.*

sti *quam olim Abraham promissi... sti et femini ejus et femini ejus.*

sti *quam olim Abraham pro... mi... sti et femini ejus et femini ejus*

sti *Quam olim Abraham quam o... lim pro... mi... sti et femini ejus et femini ejus*

Adagio ma non troppo.

*H*ostias et preces ti bi ti bi lau..... dis of ferimus tu suscipe tu suscipe pro animabus il lis qua

*H*osti as et pre ces ti bi ti bi lau..... dis of ferimus tu suscipe tu suscipe pro animabus il li qua

*H*osti as et pre ces ti bi ti bi lau..... dis of ferimus tu suscipe tu suscipe pro animabus il lis quarum ho...

Empty musical staves for accompaniment.

Tempo l' un più di moto

Handwritten musical score on page 27, featuring vocal staves with Latin lyrics and piano accompaniment. The score is written in 3/4 time, with a key signature of one flat (B-flat). The lyrics are in Latin, and the tempo is marked "Tempo l' un più di moto".

The lyrics are:

rum hodie memoriam facimus factas Domine Do min e trans fi re ad vi tam quam olim Abrahae promi si quam olim

rum hodie memoriam facimus factas Domine Do min e trans fi re ad vi tam quam olim Abrahae pro mi si sti

die memoriam, fa ci mus facias Domine Do min e trans fi re ad vi tam quam olim Abrahae quam o lim pro mi si sti

dolce

Abrahaequamo...timA...braha promisi sti quam olim Abrahapromisi sti et Se. mini e...jus quamolim promisi sti et

et se mi ni e... jus

Si mi ni e jus quam olim promissi sti et se mi ni e... jus et se mi ni e... jus et se mi ni e... jus.

Si mi ni e jus quam olim promissi sti et se mi ni e... jus et se mi ni e... jus et se mi ni e... jus.

Se mi ni e jus quam olim abraha promissi sti et se mi ni e... jus et se mi ni e... jus et se mi ni e... jus.

The musical score consists of five systems of staves. The first system has four staves with lyrics. The second system has three staves. The third system has three staves. The fourth system has three staves. The fifth system has three staves. The notation is handwritten and includes various musical symbols such as notes, rests, and clefs.

*Andante**Allegro mod.**Sanctus*

San-ctus San-ctus Sanctus Do-mi-nus De-us Sa-ba-oth San-ctus ——— Dominus De-us Sa-ba-oth San-ctus

San-ctus Sanctus Sanctus Do-mi-nus Deus Sa-ba-oth San-ctus ——— Dominus De-us Sa-ba-oth San-ctus

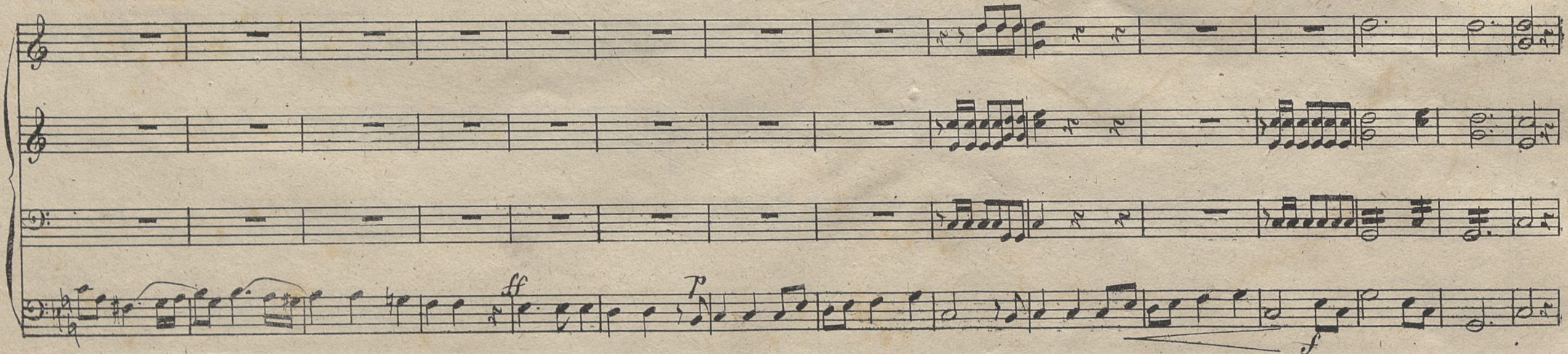
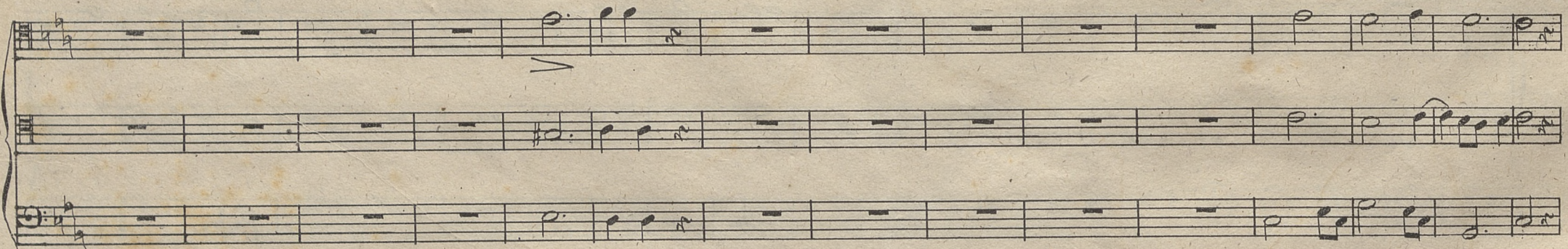
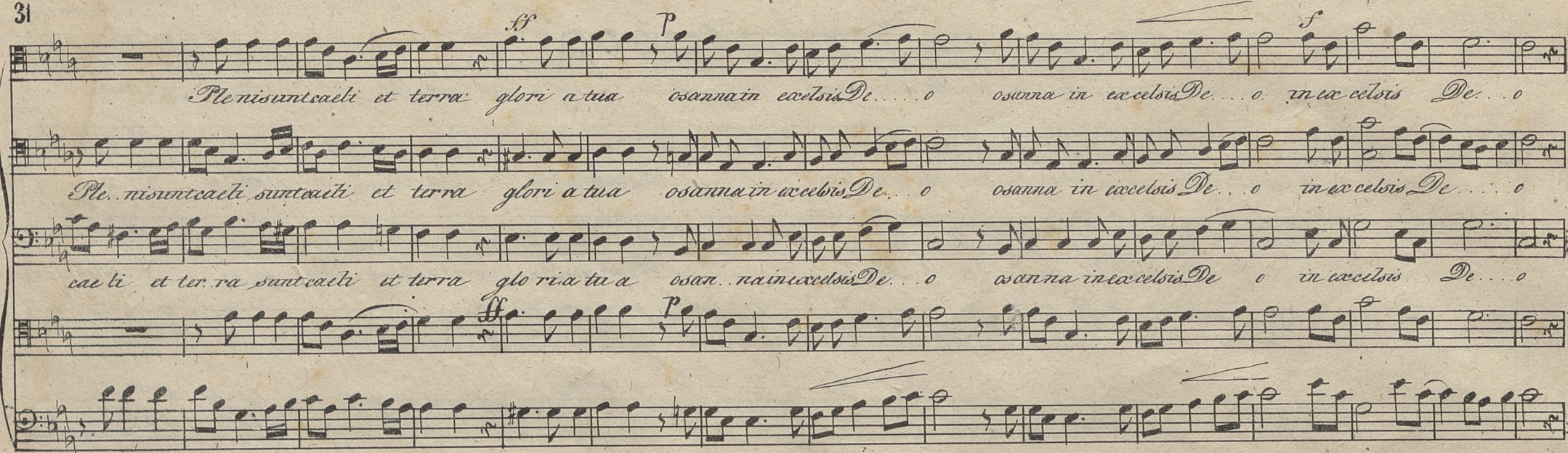
San-ctus Sanctus Sanctus Do-mi-nus De-us Sa-ba-oth San-ctus ——— Dominus De-us Sa-ba-oth San-ctus *Pleni sunt**Violone 1^{mo}
con Fagotto**Violone 2^o
con Fagotto**Tromb. 2.**Corn. in F.**Clar. in C.**Tympani*

ff *P* *f*

Pleni sunt caeli et terra gloria tua osanna in excelsis De... o osanna in excelsis De... o in excelsis De... o

Pleni sunt caeli sunt caeli et terra gloria tua osanna in excelsis De... o osanna in excelsis De... o in excelsis De... o

caeli et terra sunt caeli et terra gloria tua osanna in excelsis De... o osanna in excelsis De... o in excelsis De... o



Andantino.

solo *Benedictus* *solo* *solo* *in F. Corni*

Be. ne di... ctus *Be. ne... dictus qui*

Be... ne... di... ctus qui ve... nit in no... mi. ne Do mi ni *Be. ne... dictus*

Be... ne... di... ctus qui ve... nit in no... mi. ne Do mi ni *Be. ne... di... ctus*

ve... nit in no... mine Do... mi ni in nomine in no... mi. ne Do... mi ni *Be... ne.*

Be. ne di ctus qui ve... nit in nomine in no mi ne Do... mi ni *Be... ne*

Be. ne di ctus qui ve... nit in no mine in no... mi. ne Do... mi ni *Be... ne*

dolce *di... ctus qui venit in no... mi. ne Do... mi. ni* *Be... ne di... ctus in*

di... ctus in no... mine Do... mi. ni *Be... ne di... ctus qui venit in*

di... ctus in no... mine Do... mi. ni *Be... ne di... ctus in*

no... mi... ne in no... mi... ne Do... mi... ni in no... mi...

no... mi... ne Do... mi... ni Do... mi... ni qui ve nit in no... mi... ne Do...

no... mi... ne Do... mi... ni Do... mi... ni in no... mi... ne Do...

ne in no... mi... ne Do... mi... ni Do... mi... ni Be... ne... di... ctus

mi... ni Do... mi... ni Do... mi... ni Be... ne...

mi... ni Do... mi... ni in no... mi... ne Do... mi... ne Be... ne...

Be... ne... di... ctus Be... ne... di... ctus qui ve... nit in no... mi... ne Do... mi...

di... ctus qui ve... nit in no... mi... ne Do mi ni Be... ne... di... ctus Be... ne... di... ctus qui ve...

di... ctus qui ve... nit in no... mi... ne Do mi ni Be... ne... di... ctus Be... ne... di... ctus qui ve...

ni in nomine in no mi ne Do mi ni osanna in excelsis in excelsis De o o sanna in ex celsis De o o sanna in ex
ni in nomine De mi ni o sanna in ex celsis De o o sanna in ex celsis De o o sanna in ex
ni in nomine Domi ni o sanna in ex cel sis De o o san na in ex celsis De o o san na in ex
pizz Allegro.
f

Empty musical staves for vocal or instrumental parts.

Empty musical staves for piano accompaniment.

pizz Allegro.

Agnus. *p*

Adagio.

celsis De. o in ex cel sis De. o

A gnus De. i qui tollis peccata mundi do. na e. i. Requ. em

celsis De. o in ex cel sis De. o

A gnus De. i qui tollis peccata mundi do. na e. i. Requ. em

celsis De. o in ex cel sis De. o

A gnus De. i qui tollis peccata mundi do. na e. i. Requ. em

A. gnus de. i qui tol. lis pec. cata mundi do. na e. i Requi. em A. gnus de. i qui tol. lis qui tollis pec.

A. gnus de. i qui tol. lis pec. cata mundi do. na e. i Requi. em A. gnus de. i qui tol. lis qui tollis pa.

A. gnus de. i qui tollis pec. cata mundi do. na e. i Requi. em A. gnus de. i qui tollis qui tollis pec.

Handwritten musical score for the second system, featuring vocal staves with rests and a basso continuo line.

Handwritten musical score for the third system, featuring vocal staves with rests and a basso continuo line.

Handwritten musical score on page 37, featuring vocal staves with Latin lyrics and piano accompaniment. The lyrics are: *ca. ta mun. di do. na e i Re. qui em Sem. pi. ter. nam*. The score is written in a system of five staves. The first three staves are vocal parts, and the last two are piano accompaniment. The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be common time (C). The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano). The paper is aged and shows some staining.

ca. ta mun. di do. na e i Re. qui em Sem. pi. ter. nam

ca. ta mun. di do. na e i Re. qui em Sem. pi. ter. nam

ca. ta mun. di do. na e i Re. qui em Sem. pi. ter. nam

p

p

Andante

Luce eterna
et
Requiem

Luce eterna Luce eterna luceat e. i. Do. mine cum Sanctus tu. is in e.

Luce eterna Luce eterna luceat e. i. Do. mine cum Sanctus tu. is in e.

Luce eterna Luce eterna luceat e. i. Do. mine cum Sanctus tu. is in e.

Violone I.º con Fagotto.

Violon. I.º con Fagotto.

Tromboni

Corno

Clarini

Tympani

Bassi

The musical score is written on ten staves. The first four staves are for vocal parts: Soprano (Luce eterna), Alto (et), Tenor (Requiem), and Bass (Luce eterna). The lyrics are in Latin and Italian, with the phrase 'Luce eterna' repeated. The next four staves are for instrumental parts: Violone I.º con Fagotto, Violon. I.º con Fagotto, Tromboni, and Corno. The final four staves are for Clarini, Tympani, and Bassi. The tempo is marked 'Andante'. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings.

piu lento Tempo 1.^o di Requiem.

[illegible]

Handwritten musical score on page 40, featuring vocal staves with Latin lyrics and piano accompaniment. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are in Latin, and the music is in a key with two flats (B-flat and E-flat). The score is divided into two systems, each with five staves. The first system includes vocal staves with lyrics and piano accompaniment. The second system continues the piano accompaniment. The lyrics are: *pe tu a tu... ceat e... i Re... quiem e ter nam do na e... i Do mi ne Re...* and *et lux perpe tu a tu... ce at e... i Re... quiem e ter nam do na e... i Do mi ne Re...*. The piano accompaniment consists of a grand staff (treble and bass clef) and a single bass clef staff. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are in Latin, and the music is in a key with two flats (B-flat and E-flat). The score is divided into two systems, each with five staves. The first system includes vocal staves with lyrics and piano accompaniment. The second system continues the piano accompaniment. The lyrics are: *pe tu a tu... ceat e... i Re... quiem e ter nam do na e... i Do mi ne Re...* and *et lux perpe tu a tu... ce at e... i Re... quiem e ter nam do na e... i Do mi ne Re...*. The piano accompaniment consists of a grand staff (treble and bass clef) and a single bass clef staff.

pe tu a tu... ceat e... i Re... quiem e ter nam do na e... i Do mi ne Re...

et lux perpe tu a tu... ce at e... i Re... quiem e ter nam do na e... i Do mi ne Re...

et lux perpetu a tu... ce at e... i Re... quiem e ter nam do na e... i Do mi ne Re...

Handwritten musical score on page 41, featuring three systems of staves with lyrics in Portuguese. The lyrics are: "qui em e ter. nam e ter. nam dona e. i do. na e. i requi em re. quem e ter. nam". The notation includes various musical symbols such as notes, rests, and clefs.

